

K. P. L. 5

THE
SECOND BOOKE
OF
AYRES.

Some, to Sing and Play to the
Base-Violl alone.

Others, to be sung to the Lute and
Base Violl.

With new Corantos, Paines, Almainses,
as also diuers new Descants upon old Grounds,
set to the Lyra-Viell.

By William Corke.

26X D 830
Printed for M. L. J. B. and T. S.
Assigned by W. Barley.
1612.

TO THE VALEROVS AND
TRVELY MAGNANIMOVS KNIGHT
SYR EDWARD DYMOCKE, THE KINGS
CHAMPION.

SYR



S a poore man, indebted to *many*, and
desirous to pay what hee can, deuises
that *little* hee hath among *many*, to giue
contentment, at least, to *some*: so, I (right
Worthy SYR) am constrained to
make the like distribution of this poore
Mine of mine; being all I haue, for the
present, to content you my Worthiest
Creditors. But first, for that I stand most
obliged to you, even *Conscience* moues mee to shew my *willing-
nesse* to satisfie you first. Your approued and generally-beloued
Noble-*Nature* (resembling that *Diuine*) will (I hope) take my
Will for *Deed*, who in *both* euer will be



Yours intirely to dispose,

William Corkine.



CANTUS

Arch lovely grace my Lady doth possesse. Let all men view, and in their

BASSVS.

152222

2VTHAD

view admire, In whose sweet breast all verities thought doe rest, Zealous to play, Chast in her

owne desire, And to make vp a rare and worthy creature, Both wife and chaste and faire in

forme and feature, Enter but in to thought of her perfect on, Thou wilt confesse, thou wilt con-

fesse, thou wilt confesse, and in confessing proue, How none deserves like praise, nor yet like lone.

A2

CANTUS

BASSVS

CANTUS

Ruth trying, Time shall cost my Mistress say, My Love was

constant as the Day: And as the day when Evening doth appear, Doth

doome to be or foule or cleere, So, shall my last bequest make knowne to all, My

Love in her did rise, did live, did fall,

3 You Gods of Love, who oft heard my desires
 Prepare her heart by your Love-charming fires,
 To think on those sweet recks, peacefull fights,
 New charming Customs, taught at Nuptiall rites.
 O make me my passion live with this,
 That I may taste of that long with the far blisse.

T

We Lovers fat is- menting, hard by a Chriftall brooke, Each

BASSVS.

others hart too- menting, Exchanging looke for looke, With fighes and teares bewraying, Their

filent thoughts de- laying, At last coth one, shall wee a- lone, fit here our thoughts bewraying,

Fie, fie, fie, Oh fie, it may not be, Set looking by, let speaking, let vs free,

Then thus their filence breaking
Their thoughts too long eſtranged
They doe bewray by ſpeaking
And words with words exchanging:
Then one of them replied
Great pity we had dyed,
Thus all alone
in filent moane
And not our thoughts deſcryed.
Fie, fie, oh fie,
Oh fie, that had beene ill
that inwardly
Sylence the hart ſhould kill.

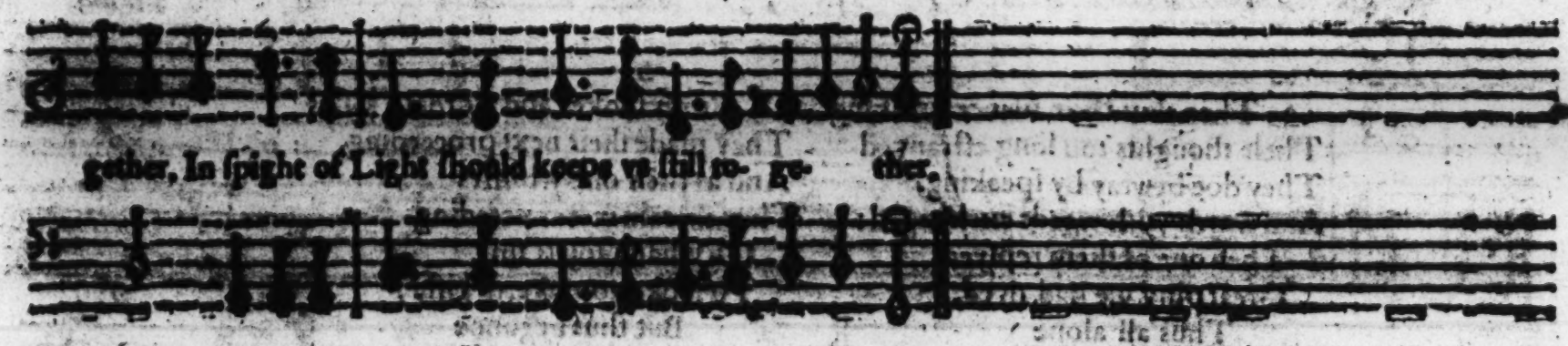
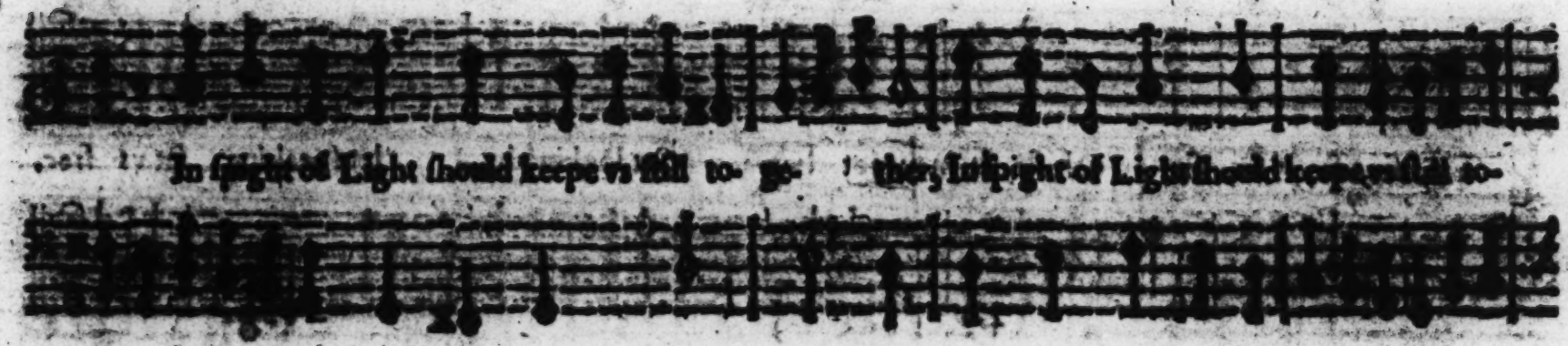
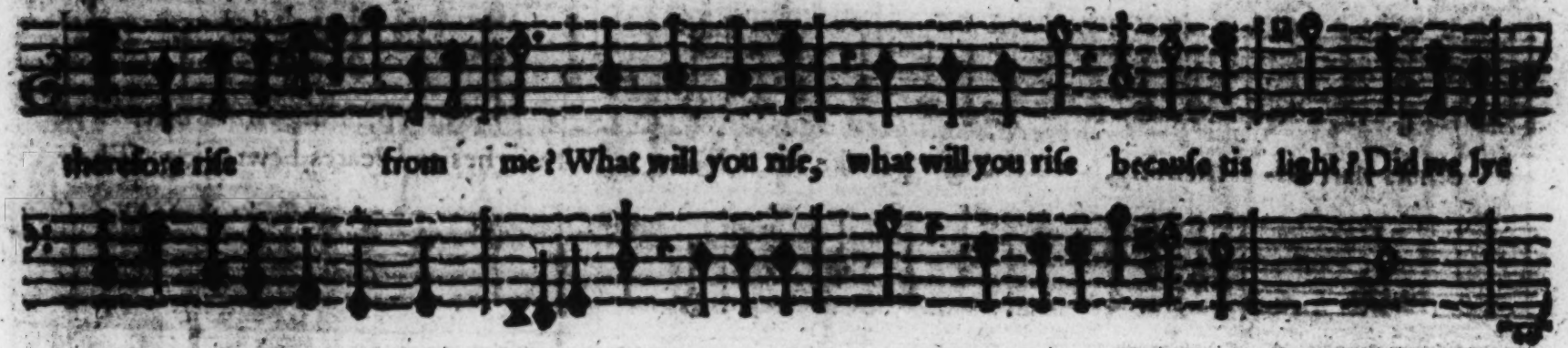
From looke and word to kiſſe
They made their next proceeding
And in their onely bliſſe
They thought were exceeding.
Oh what a joy it was
To looke ſo like a kiſſe?
But thus begonne
is all now done?
Ah: all then nothing is.
Fie, fie, oh fie,
Oh fie, it is a Hell
And better dye
Then kiſſe, and not end well.

Oh how the world doth change
The heart that once was true
And now is full of paine
And now is full of woe
And now is full of tears
And now is full of sighs
And now is full of paine
And now is full of woe
And now is full of tears
And now is full of sighs

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The heart that once was true
And now is full of paine
And now is full of woe
And now is full of tears
And now is full of sighs
And now is full of paine
And now is full of woe
And now is full of tears
And now is full of sighs



BASSVS.



* Light hath no tongue, but is all Eye,
 If it could speake as well as spye,
 This were the worst that it could say,
 That being well I faine would stay,
 And thus I lose my heart and honor so
 That I would not from him that hath them goe.

Ist businesse that doth you remove?
 Oh, that's the worst disease of Loue,
 The poore, the feble, the false, loue can
 Admit, but not the bested man:
 He that hath businesse, and makes loue doth doe,
 Such wrong as if a married man should woo.



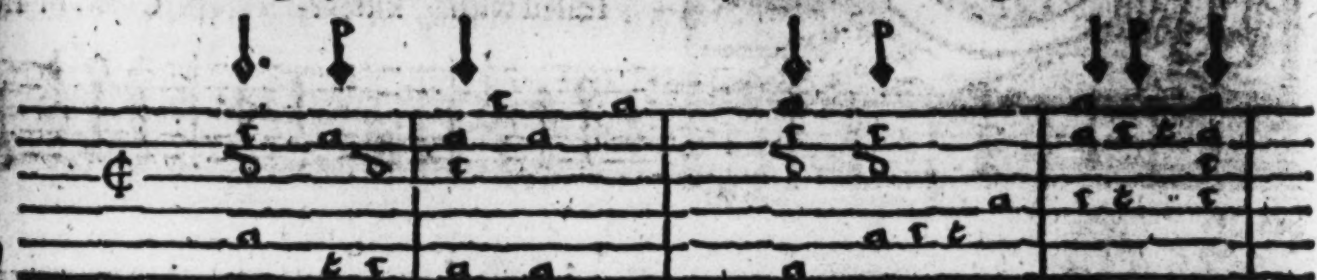
BASSVS

V.

CANTVS



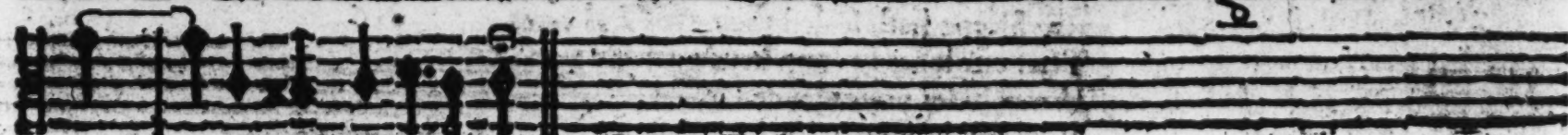
Eere, though your minde stand so aerie, That no assaunting words can please,



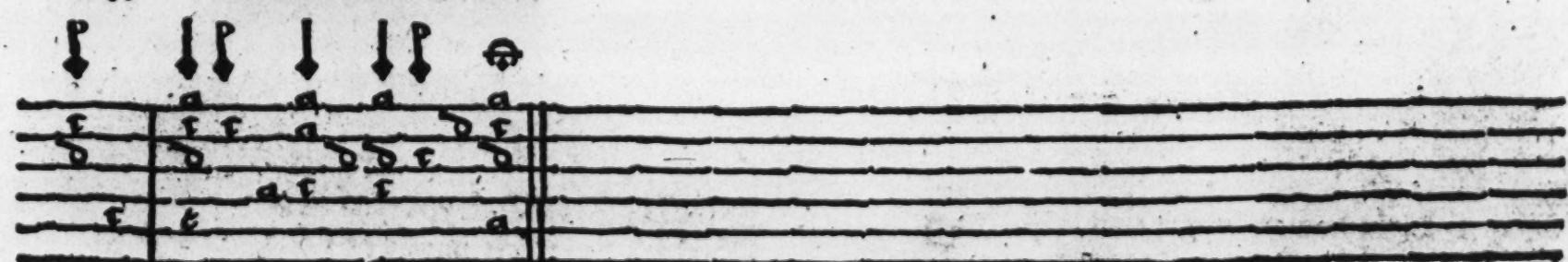
Your swift and angry flight for- beare, What neede you doubt, what neede you feare? In vaine I



stint your thoughts to moue, But yet, yet, yet, yet, yet, yet, stay, stay,




stay, and heare me sweet loue,



2 Words may entreat you, not enforce,
Speake though I might till I were hoarse,
Already you resolve I know
No gentle look or Grace to show.
My passions all must haplesse rouse,
But stay and heare me yet sweet loue,

3 Sith here no help nor hope remains,
To ease my griefe, or end my paines,
Hee seekes in lowest shades to finde
Rest for my heart, peace for my minde.
Goe thou more cruell farre then faire,
And now, :||: leaue me to my despaire,

B 3



VI

CANTUS

Hail I be with loyes deceiv'd: Can Love be such be

BASSVS.

sealed with kisses? Cupid of his eyes be-reward

Yet in darknesse seldome misses, Let not dallying lose these blisses, Let not dallying

lose these blisses.

2 Sleepe hath sealed their eyes and eares
 That our loves so long have guarded:
 Hymen hides your maiden feares,
 Now my love may be rewarded,
 Let my suite be now regarded.

And now, the time is come
 When more than ever I should
 Tell you my heart's true state
 I tell you now, and in my
 I tell you now, and in my
 I tell you now, and in my

I tell you now, and in my
 I tell you now, and in my
 I tell you now, and in my
 I tell you now, and in my
 I tell you now, and in my



Owne, downe proud misde, thou wastst here aboute thy

BASSVS.

heart, wilt thou not cease to breed my woe? High thoughts, meete with dis- daine, Peace and Love

fight, Peace thou hast wonne the field, and Love shall hence in bon- dage goe.

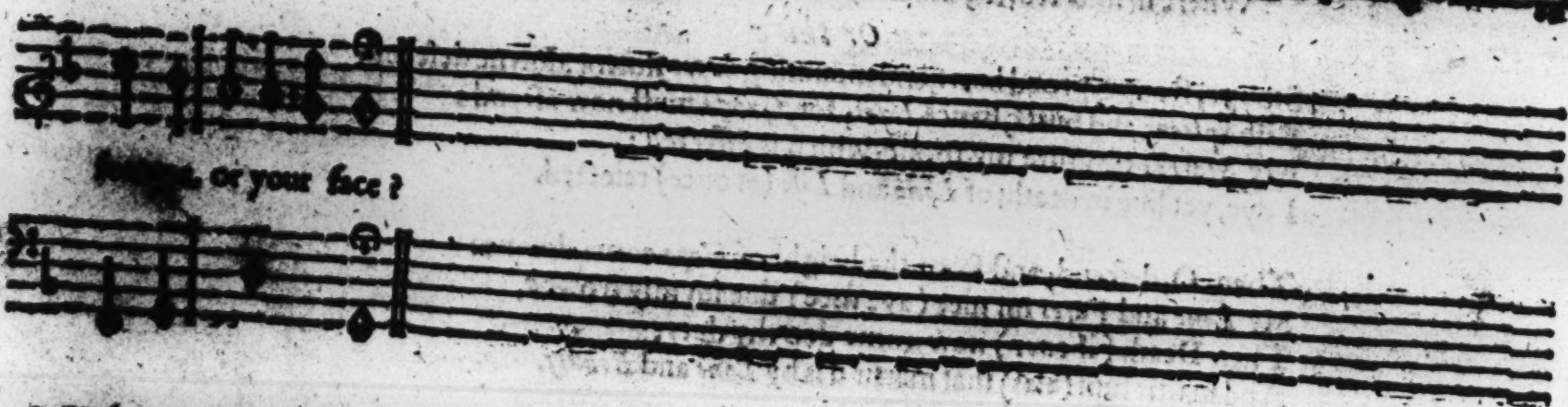
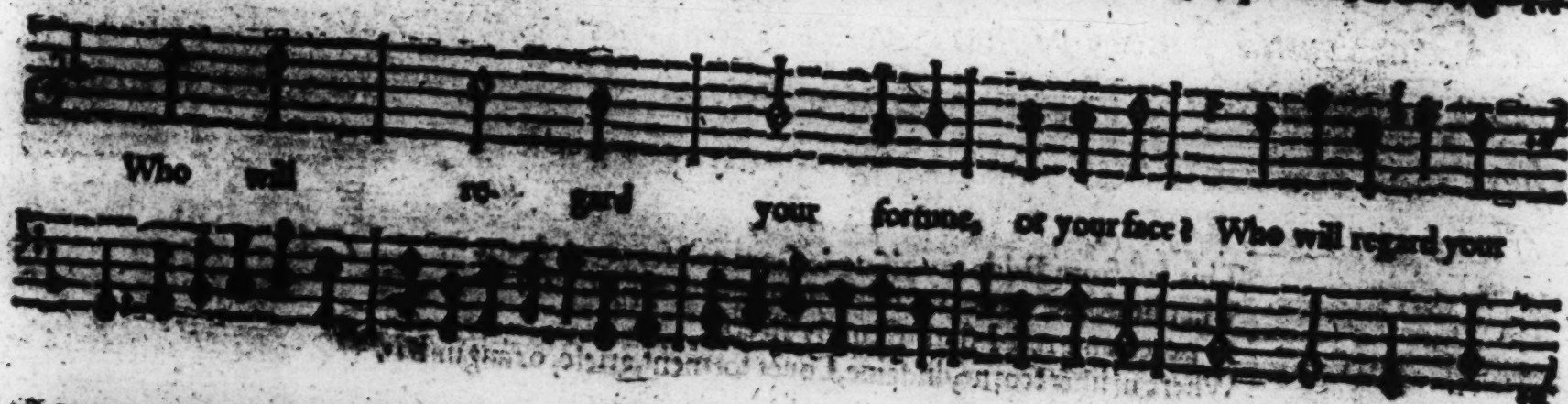
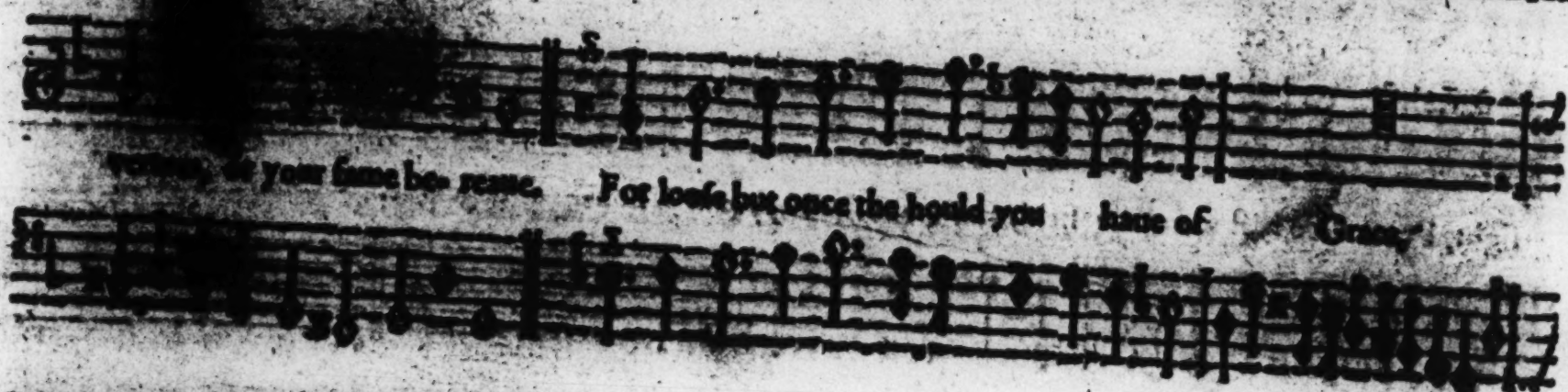
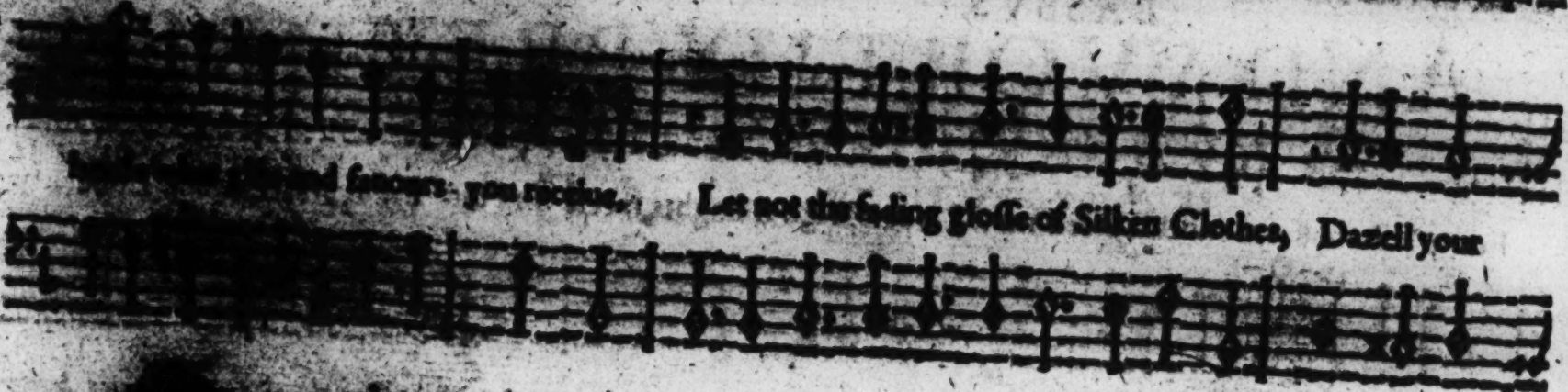
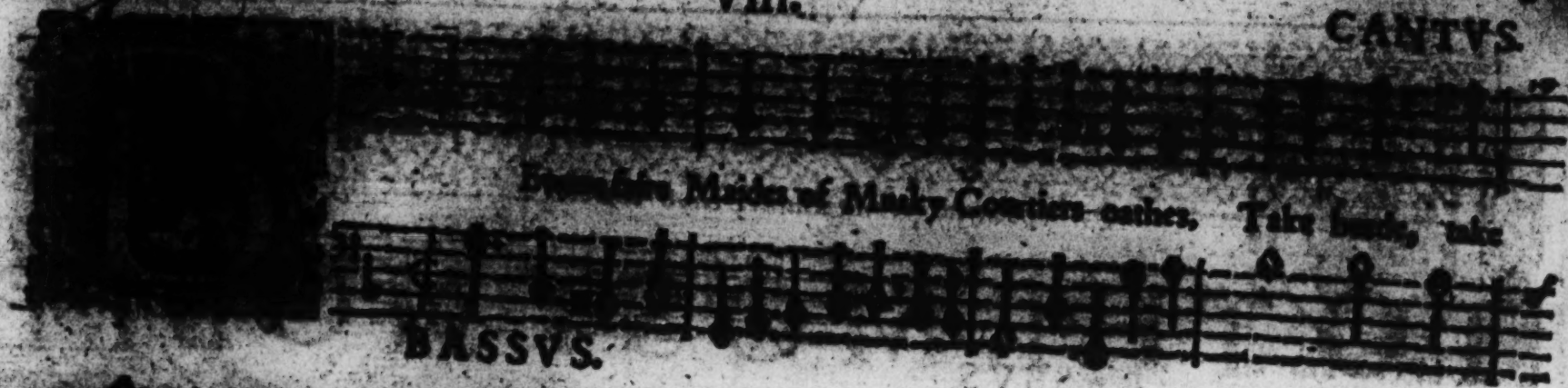
This fall from Heav'n my rising is from griefe great deepe
This bottom is my rest, my hope, my happy day
In peace and rest I shall securely sleepe
Where neither scorne, disdain, Loves torment, griefe, or anguish is.

Or this:

Steepe, steepe, proud heart, and mounting hope downe downe descend,
Rise spleene and burst, hence joye, for, Griefe shall now ascend:
My Starre confire my spoile, which is effected:
I dye, yet live in death, of Love and Life (at once) rejected.

Then, O descend, and from the height of Hope come downe:
My Love and Faith on mee (aye mee) doe loyally frowne,
Then Death (if ever) now come doe thy duty,
And marke him (alas) that mark'd is by Love and Beauty.

by Sylvester 2^d Vol. *Elissa's specimens*
VIII. CANTUS.



2 Each greedy hand will strive to catch the Flower,
When none regards the stalks it grows upon:
Each manne sucks the Fruit still to devour,
And leave the Tree to fall or stand alone.
Yet the whole (faire Creature) take of mee,
Let none take Fruit vntill he take the Tree.

3 Beware no othes, nor much protesting men,
Credit no vowes, nor their bewayling songs:
Let Courtiers sweare, forswear, and sweare againe,
Their hearts doe live some regions from their tongues.
For, when with othes they make thy heart to tremble,
Beware them least, for then they most dissemble.

4 Beware least *Caesar* doe corrupt thy minde,
And fond Ambition sell thy modestie:
Say though a King thou see courtiers finde,
He cannot pardon things impuring.
Beginne with King, to Subject thou wilt fall,
From Lord to Lachry, and at last to all.

TO THE MOST NOBLE
AND VVORTHY BRETHREN,
S. ROBERT, AND S. HENRY RICH:
Knights of the Honourable Order of the
BATH.

In your truly Noble affections there is an heavenly har-
monic, by the operation of Grace; in your corporall con-
stitutions, an harmony of the Elements, by the bighest art
of Nature; in your heroicall carriage and actions, an har-
monic by the worke of wel-discerning Iudgement; and,
in all, such an highly-commended symphonie each with other, that to no two
(as One) could I more properly consecrate these ensuing Accents, comming
from, and tending to Harmonie, then to you. If then they like you, it argues
them most harmonious, *sic* like loues the like. But howsoeuer, I humbly
referre both my selfe and them, to your fauour and good opinion; which
with my harts-ioy makes such harmonic, as Amphions sweetest straines
cannot halfe so much glad mee; Euer remayning, the humble bonourer and ad-
mirer of your heroicall perfections.

William Corkine.



He Fire to see my woes for anger burneth, The Aire in raine for

my affliction weepeth, The Sea to Ebbe for grieve his flowing turneth, The Earth with

pity dull his Center turneth. Fame is with wonder blased, Time runnes away for

sorrow, Place standeth still amased, To see my night of

ills which hath no morrow. Alas, all onely she no pittie taketh

He live to see my weal, etc.

BASSES

IX

Fire, burne mee quite, till sense of burning leave mee;
 Aire, let me draw thy breath no more in anguish;
 Sea, drown'd in thee, of tedious life bereave mee;
 Earth, take this earth, wherein my spirits languish.

Fame, say I was not borne,
 Time, haste my dying houre,
 Place, see my grave appeare,
 Fire, Aire, Sea, Earth, Fate, Time, Place, show your power.
 Alas, from all their helps I am extol'd:
 Not here am I, and death seems her displeasure,
 E're death thou art beguilde.
 Though I be here, she sets by me no treasure.

to know my miseries, But Chast and cruell, My fall her glo-ry ma-keeth,

Yet still her eyes give to my flames their fu-ell,

D



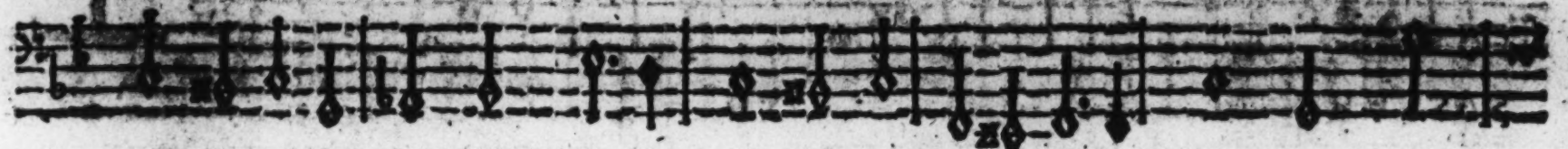
Oe hea-uy thoughts downe to the place of woe, Tell Griefe, tell



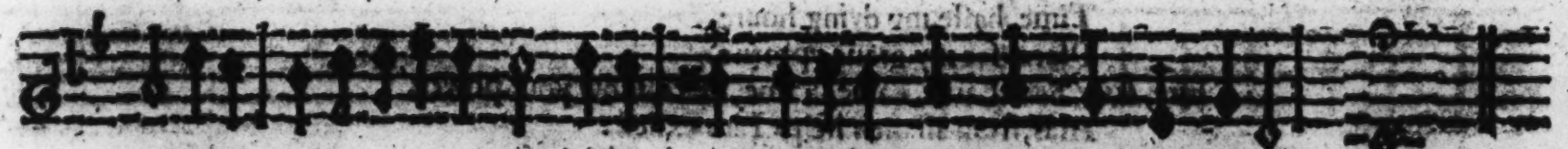
BASSVS.



Paine, and torments how they vnde mee, Say vnto Sorrow who know my foe, And fretfulnes which



long time hath abused mee, Mauger them all, in time they shall excuse mee, Till then my



hart shall beare my wronge to his Vnjust dealinges hee, and then I



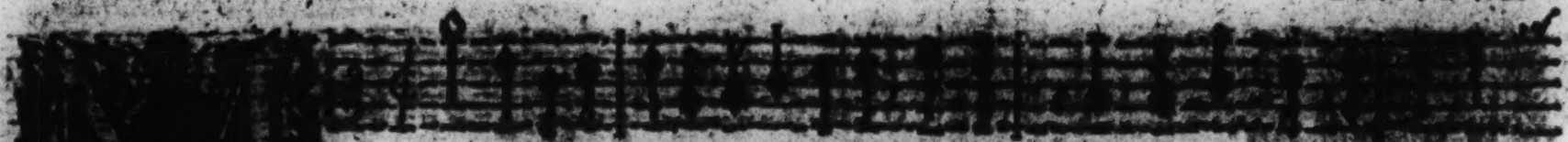
2 For being dead, what griefe can mee offend?
All paines doe cease, all sorrowes haue their end,
Vexation cannot reue my flesh no more,
Nor any torments wrong my soule so sore,
All thing will my liuelie corpse abhorre.
Yet thus Ie say, that death doth make conclusion,
But yet with righteous soules there's no confusion.

Let us my Lesbia love & love

37THAD

XI. XIX

CANTVS.

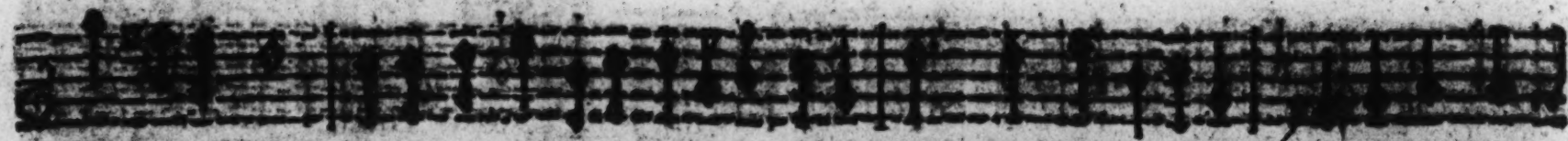


Y dearest Mistris, let vs live and love, And care not what old

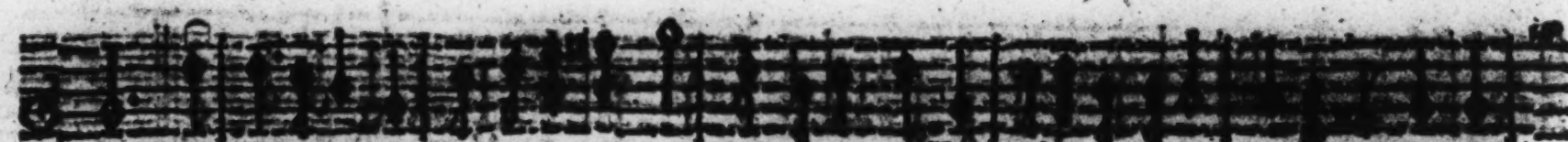
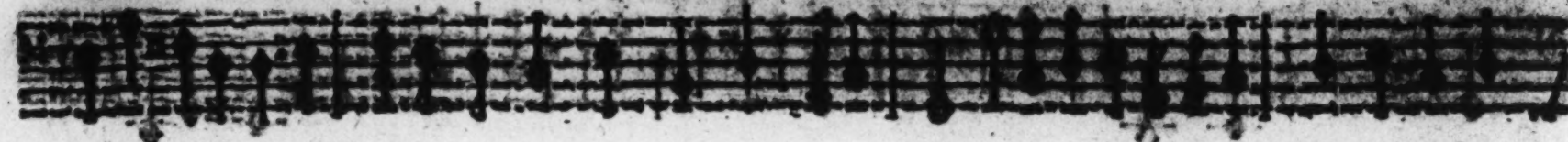


BASSVS.

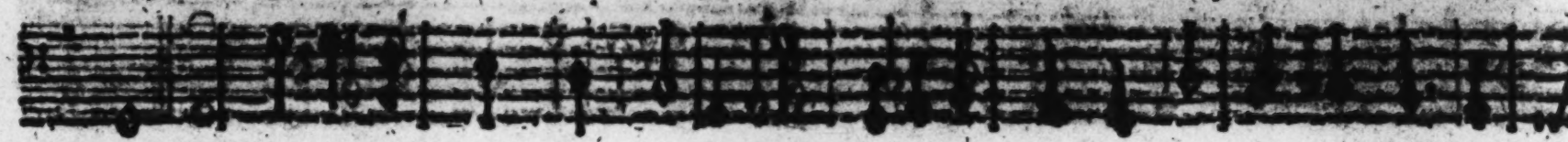
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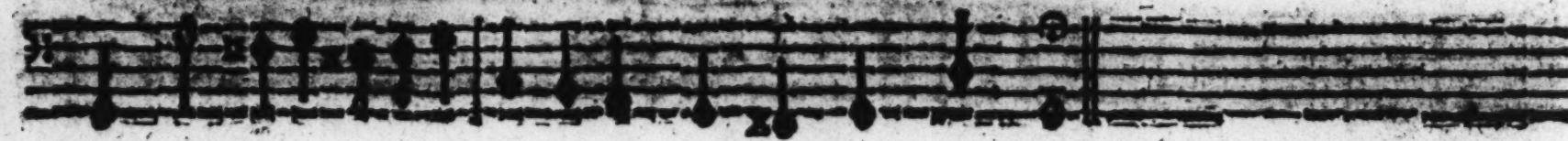
foes re- prove, Let vs not feare their censures, nor o- fferent, What they of vs and of our loves shall



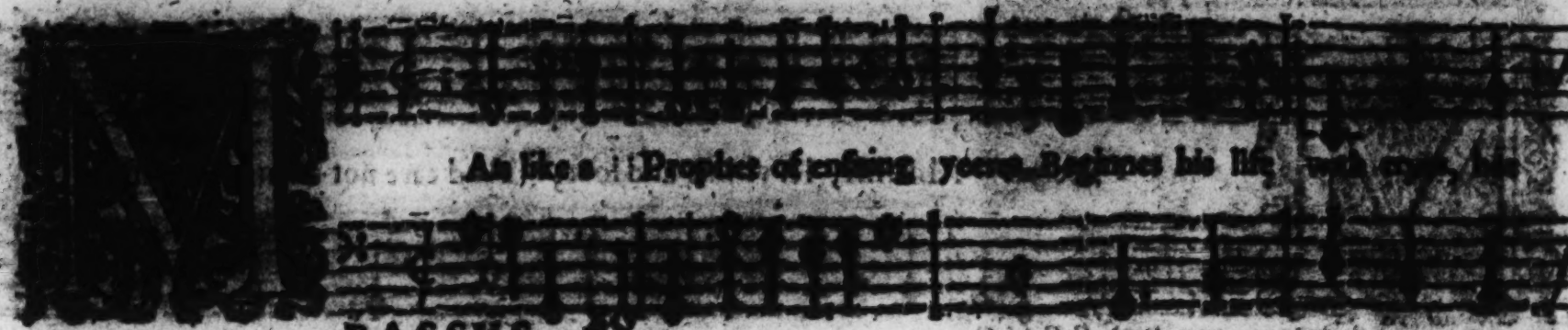
deeme, Old & aged criticke and censorious brow, Cannot of youthfull valiantes slow, Nor never could an



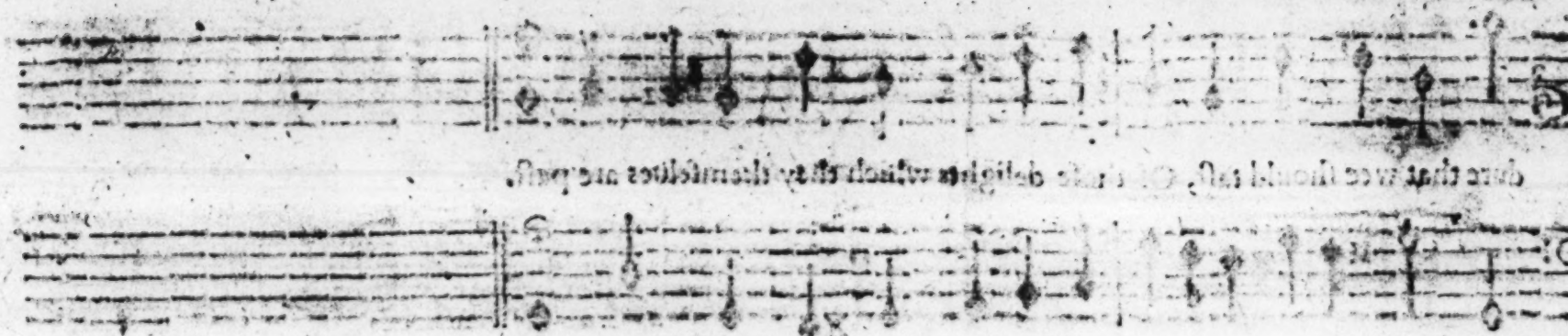
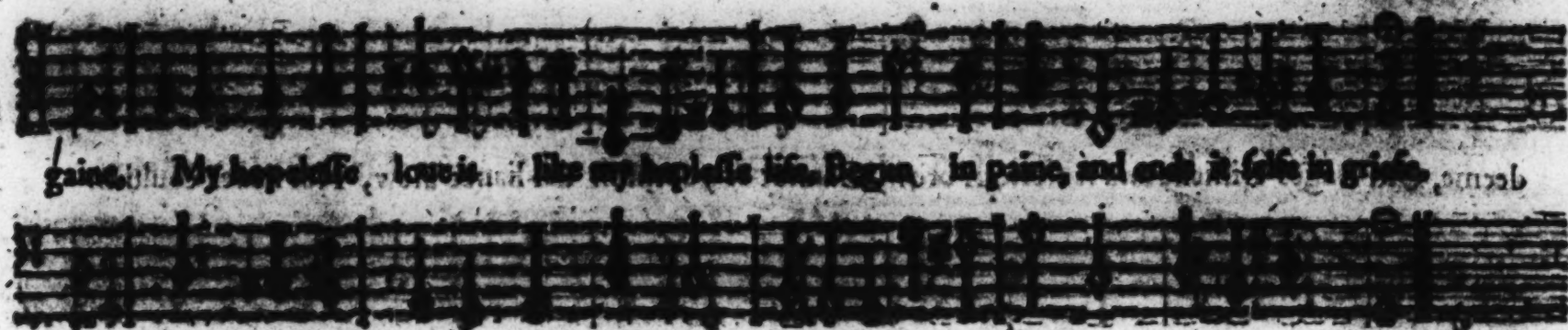
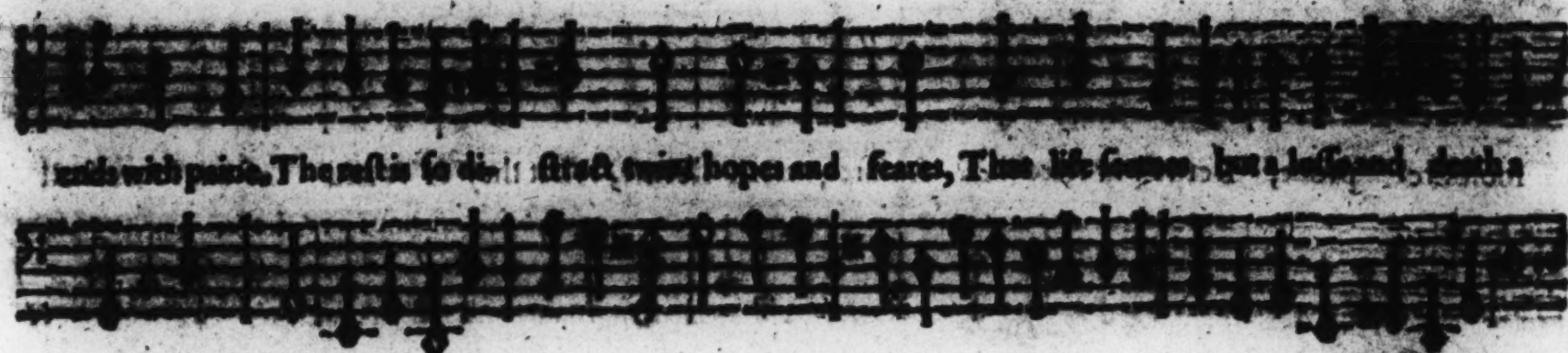
-dure that wee should tast, Of those delights which they themselves are past.



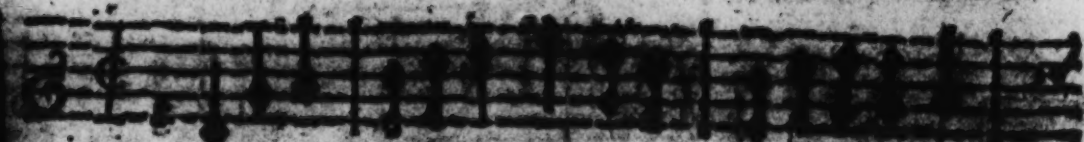
For such is our condition, that we are
For such is our condition, that we are
For such is our condition, that we are
For such is our condition, that we are
For such is our condition, that we are
For such is our condition, that we are



BASSVS.



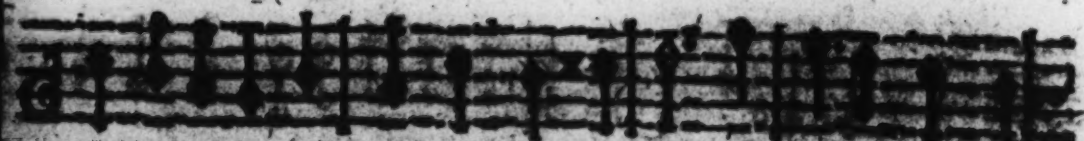
Yet death in ones an end of paine and feares,
 But cruell Lowe though ever living dyes:
 And shee that gives me death when death appears
 Reioyes my dying hopes, and death denyes.
 My hopelesse lowe is like my hopelesse life,
 Begun in paine, and ends it selfe in griefe.



S by a fountain chaff Di-



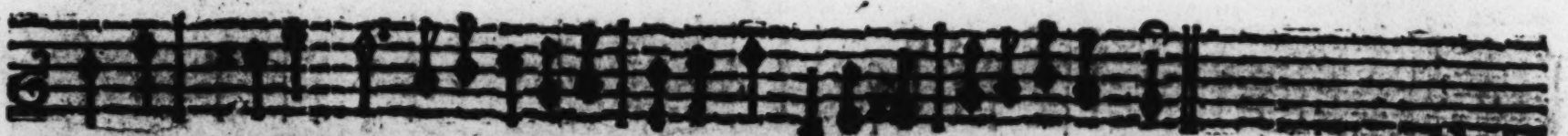
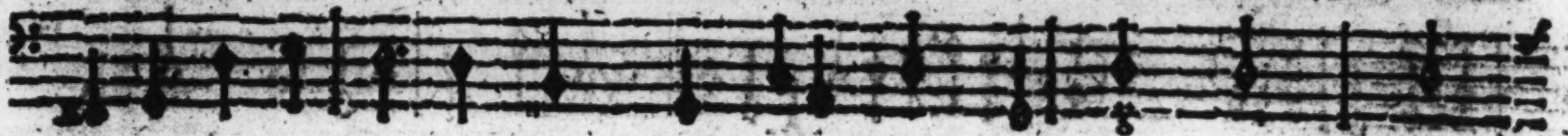
BASSES.



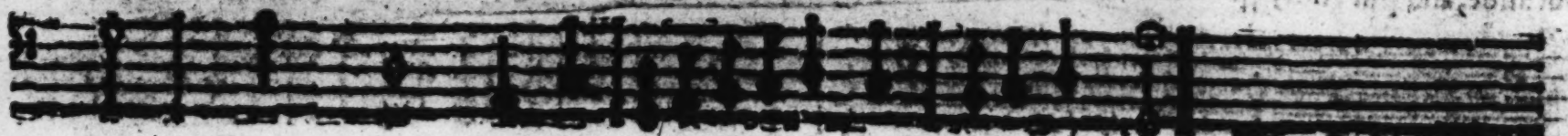
Viewing of Nature's pride, her beauteous fact, The waters bold with



lone, the boyles with hate, Chastning their pride with exile from their place, - They murmuring ranne to



Sea and being there, Each liquid drop turn'd to a fresh bri- nish tear.



B

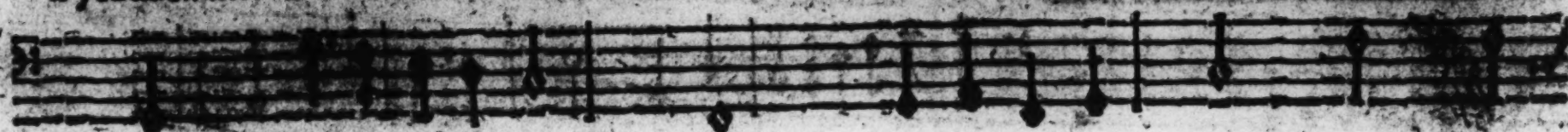


BASSVS.

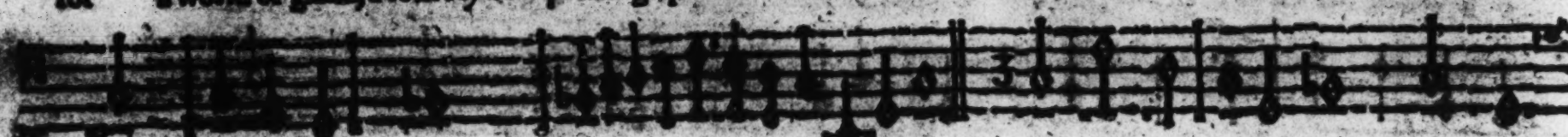
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If you know what has to befall, That dance about with hobtail Apes in hell, You'd break your neck, and



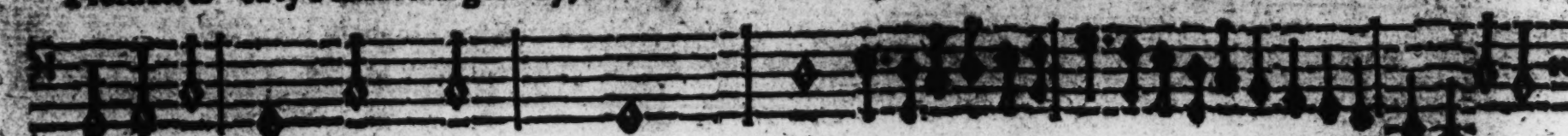
for a world of pain, From Hymen's pleasing sports no more abstain. Your self, your Virgin girdle would divide,



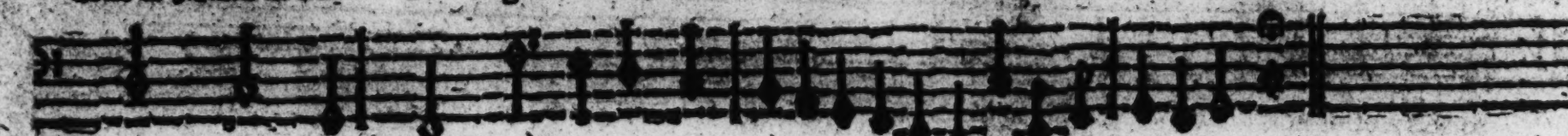
And put aside, and put aside, the Maiden's vail that hides the fairest Image of Nature. And would ye,

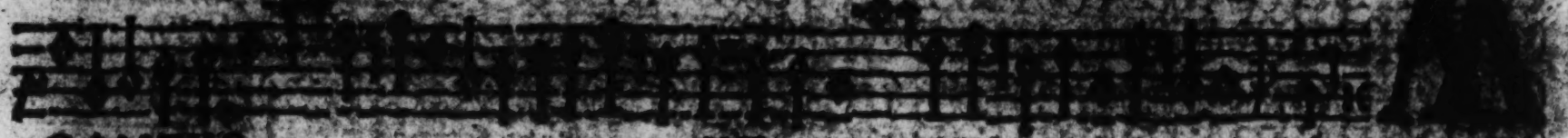


Prostrate to every Peasant that goes by, Rather then undergoe such shame, No tongue can tell, what injury is



done to Maids in hell. No tongue can tell, What injury is done to Maids in hell.





CANTUS

XV

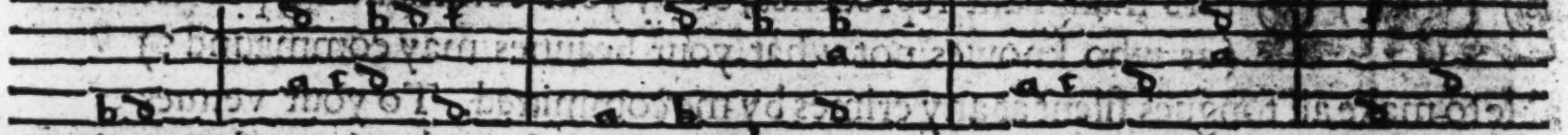
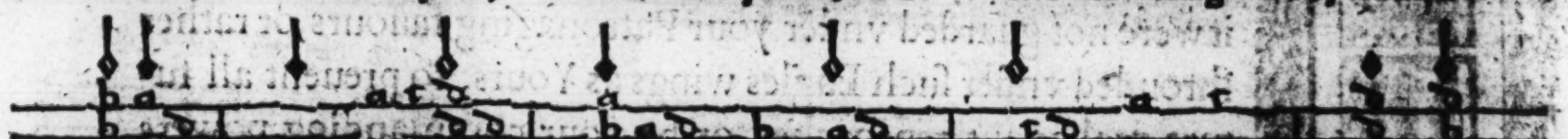
SASSA



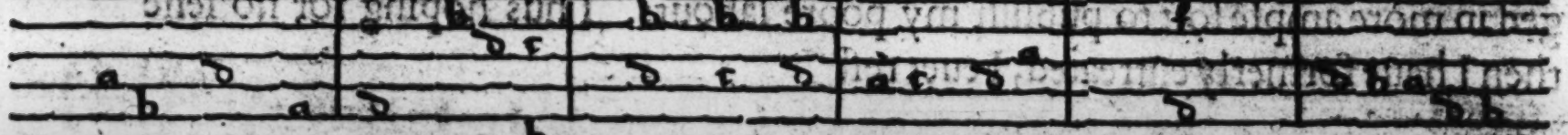
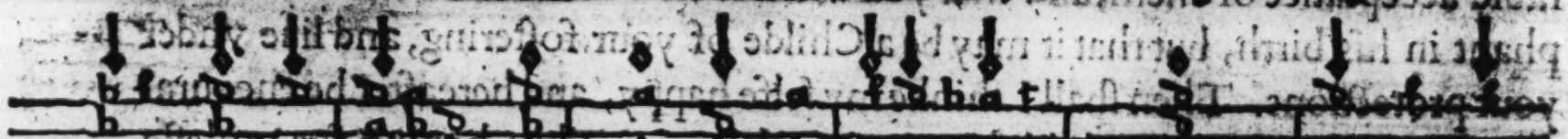
Hen I was borne, Lucis crosse leg'd late, The angry flares with



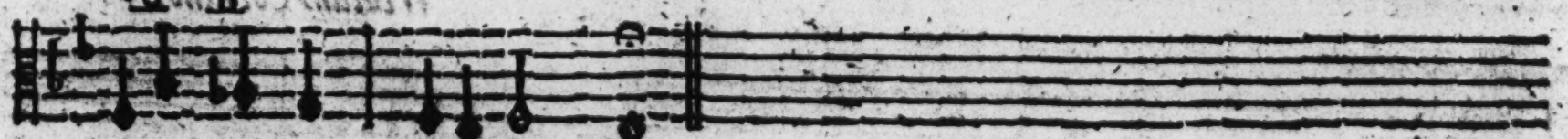
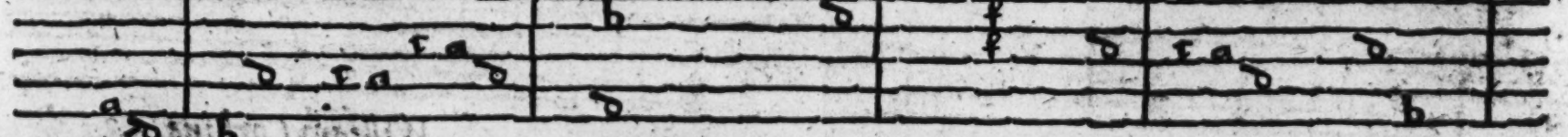
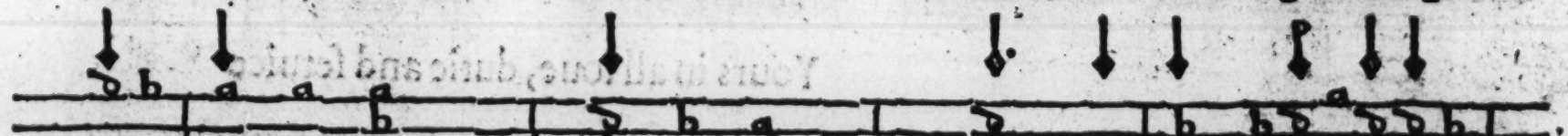
omni-nous aspects, (frownd on my birth, And) the foredooming Fate, ordain'd to



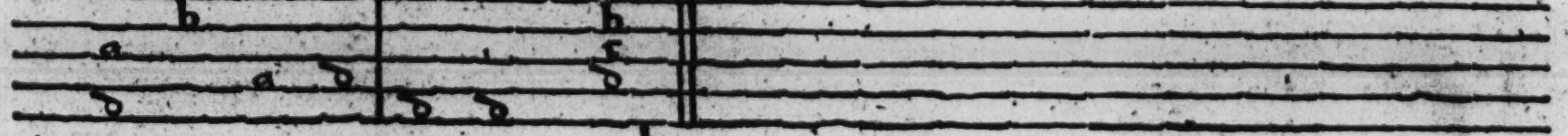
bead me with their dire effects, The Sunne did hide his face, and left the night to bring me



this worlds accur-fed light. The Sunne did hide his face, and left the night to bring me



to this worlds accur-fed light.



TO THE TWO TRVELY VER-
TVOVS AND DISCREET GENTLE

WOMEN, M^{rs} VRSULA STAPLETON, AND M^{rs}
ELIZABETH COPE, DAUGHTERS TO

the Right VVorthy Knights, S^r Robert Stapleton,
and S^r Walter Cope.

NOH quickly the Art of Musick may be abolished, or at least
wile fall to decay (worthie Ladies) may easily be conceiued, if
it were not guarded vnder your Patronaging fauours, or rather
shrouded vnder such Eagles wings as Yours, to prevent all fu-
ture malignant reproaches, or by your commanding powers
(as who knowes not what your beauties may commaund?)
able to make all tongues silent at any crimes by me committed. To your vertues
haue I Dedicated these few Songs and *Lyra* Lessons, and the rather because you
are both welwithers and well-affected to Musicke, and are ledde away with a more
then ordinarie delight in the same. Onely let me be bould to entreate your fauou-
rable acceptance of them, and that you will not let this Booke be made an Or-
phane in his birth, but that it may be a Childe of your fostering, and liue vnder
your protections. Then shall I thinke my selfe happy, and hereafter be encoura-
ged in more ample sort to publish my poore labours. Thus hoping for no lesse
then I haue formerly entreated, I euer rest

Yours in all loue, dutie and seruice

William Corkine.

XVI

CANTUS

Hail a fault, of passion's place, Of a high, that is but

BASSUS

chained, Shall but tears that come by chance, make thee

does that was dis-chained? No, I will no more be chained.

2 Shall I sell my freedom so,
Being now from Love removed?
Shall I learn (what I do know
Too costly) that Love's disguised?
No, I will be more advised.

4 Must she fall? and I must stand?
Must she fly? and I pursue her?
Must I give her heart, and hand,
And, for aught, with them endue her?
No, first I will find her true.

F

Arright wayes out, Thy pations are so harth and strange to me, The time is
 lost which I have spent for thee, for thee, Yet one the ground mull be which you shall
 prove, That delect on my love. That delect on my love. love, That delect on my love.



Be yet agree, but shall be straight wayes out,

Thy

BASSVS secundus.

Passions are so harsh and strange to mee,

That when the concord's perfect I may doubt,

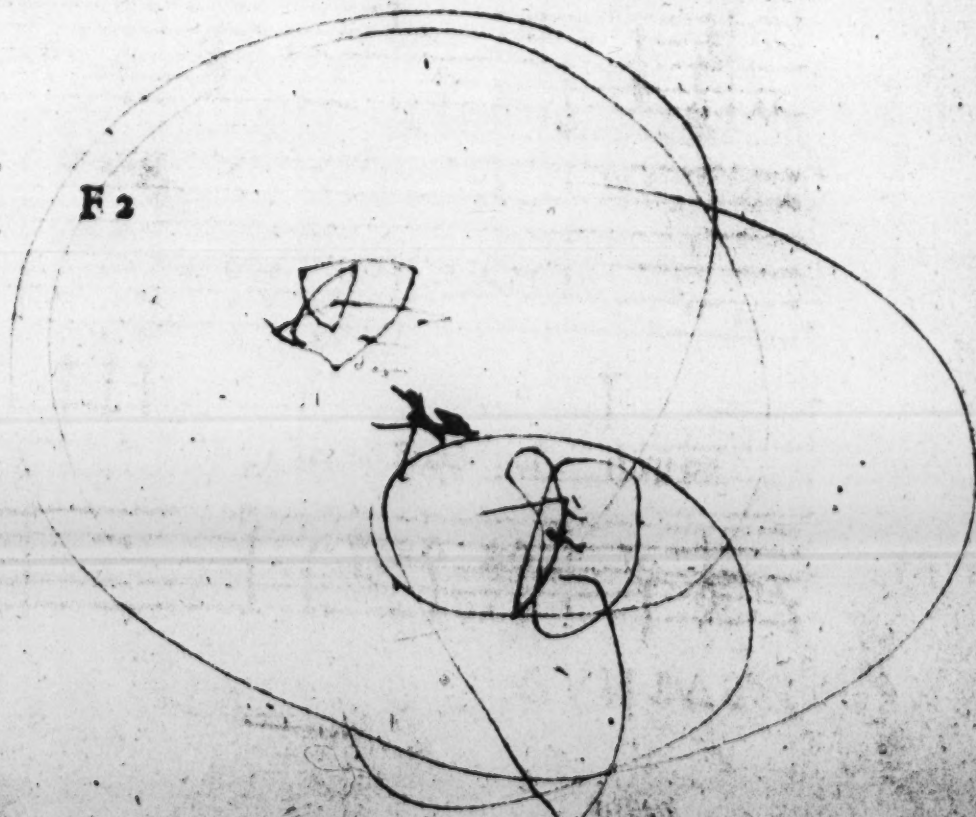
The time is lost which I haue spent for thee, Yet one the ground must be, which you shall prone, Can

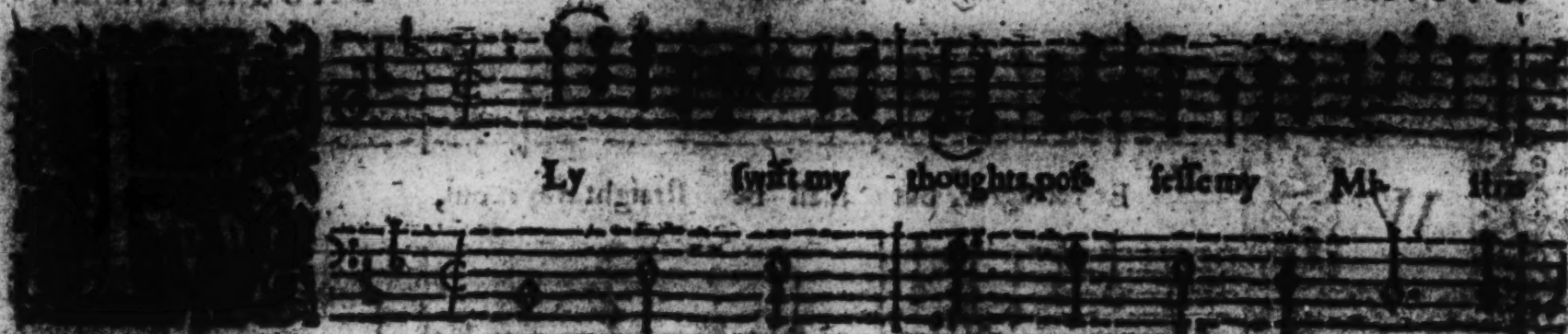
bear all paine that descant on my lone, That descant on my lone, 3||:

That

descant on my lone.

F 2

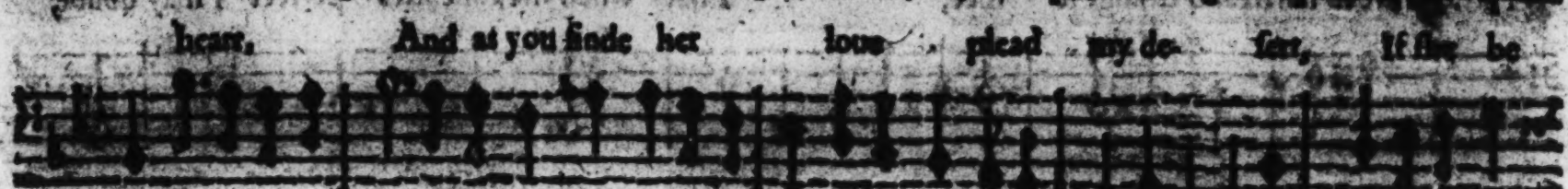




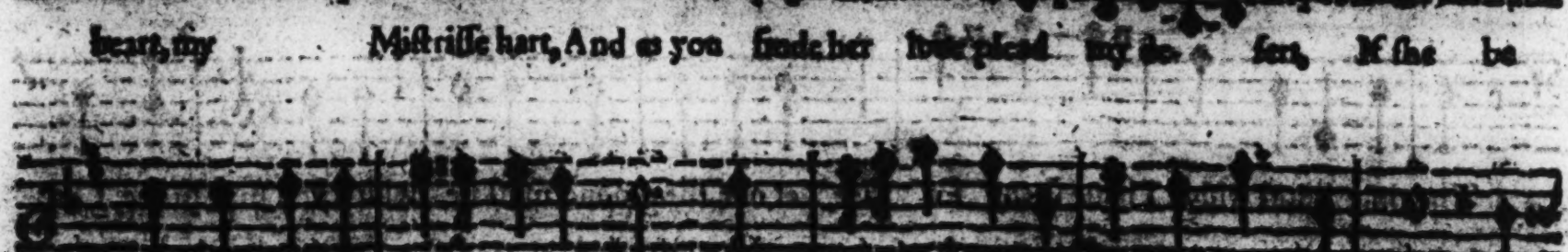
Ly Swift my thoughts, postelle my M-



Fly Swift my thoughts, postelle my M-



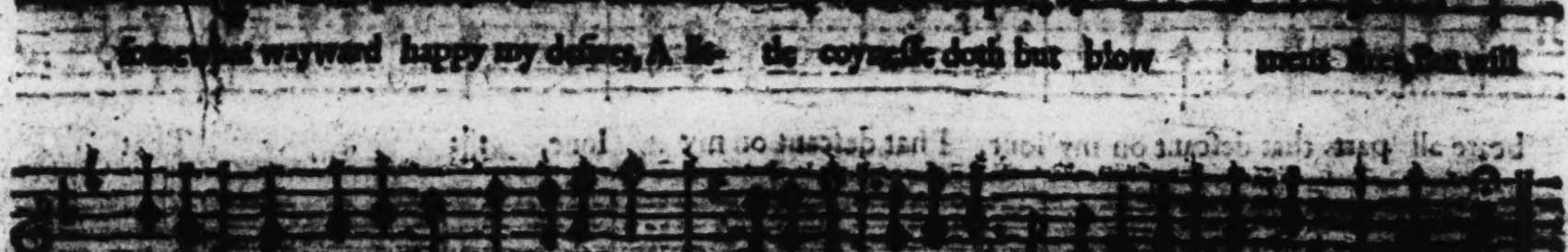
heart, And as you find her love plead my de- fer, If she be



heart, my Mistrill hart, And as you find her love plead my de- fer, If she be



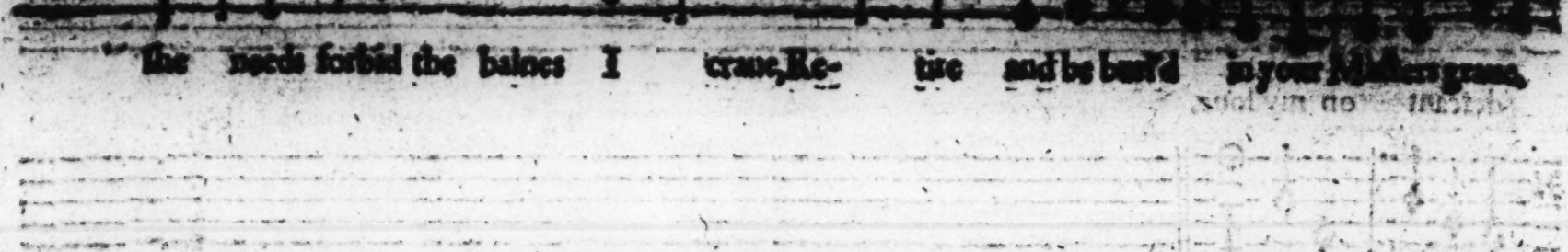
some what wayward happy my de- fies, A lit- tle coyneffe doth but blow



some what wayward happy my de- fies, A lit- tle coyneffe doth but blow



will the needs forbid the balnes I crave, Re- tire, re- tire, and be build in your Mistrill hart



the needs forbid the balnes I crave, Re- tire and be build in your Mistrill hart

A Lesson for two Lira Viols.

Handwritten musical notation for two Lira Viols, first system. The system consists of two staves. The upper staff contains a series of notes and rests, with some notes marked with '3' indicating triplets. The lower staff contains a series of notes and rests, with some notes marked with '3' indicating triplets. The notation is in a historical style, likely from the 17th or 18th century.

Handwritten musical notation for two Lira Viols, second system. The system consists of two staves. The upper staff contains a series of notes and rests, with some notes marked with '3' indicating triplets. The lower staff contains a series of notes and rests, with some notes marked with '3' indicating triplets. The notation is in a historical style, likely from the 17th or 18th century.

Handwritten musical notation for two Lira Viols, third system. The system consists of two staves. The upper staff contains a series of notes and rests, with some notes marked with '3' indicating triplets. The lower staff contains a series of notes and rests, with some notes marked with '3' indicating triplets. The notation is in a historical style, likely from the 17th or 18th century.

Handwritten musical notation for two Lira Viols, fourth system. The system consists of two staves. The upper staff contains a series of notes and rests, with some notes marked with '3' indicating triplets. The lower staff contains a series of notes and rests, with some notes marked with '3' indicating triplets. The notation is in a historical style, likely from the 17th or 18th century.

Handwritten musical notation for two Lira Viols, fifth system. The system consists of two staves. The upper staff contains a series of notes and rests, with some notes marked with '3' indicating triplets. The lower staff contains a series of notes and rests, with some notes marked with '3' indicating triplets. The notation is in a historical style, likely from the 17th or 18th century.

Handwritten musical notation for two Lira Viols, sixth system. The system consists of two staves. The upper staff contains a series of notes and rests, with some notes marked with '3' indicating triplets. The lower staff contains a series of notes and rests, with some notes marked with '3' indicating triplets. The notation is in a historical style, likely from the 17th or 18th century.

Lessons for the Lyra Violl.



My Complaints.

Handwritten musical notation for the Lyra Violl, consisting of 12 staves. The notation includes various musical symbols such as notes, rests, and accidentals, along with a series of downward-pointing arrows above the staves indicating fingerings or bowings. The music is written in a historical style, likely from the 17th or 18th century.

Lessons for the Lyra Violl.

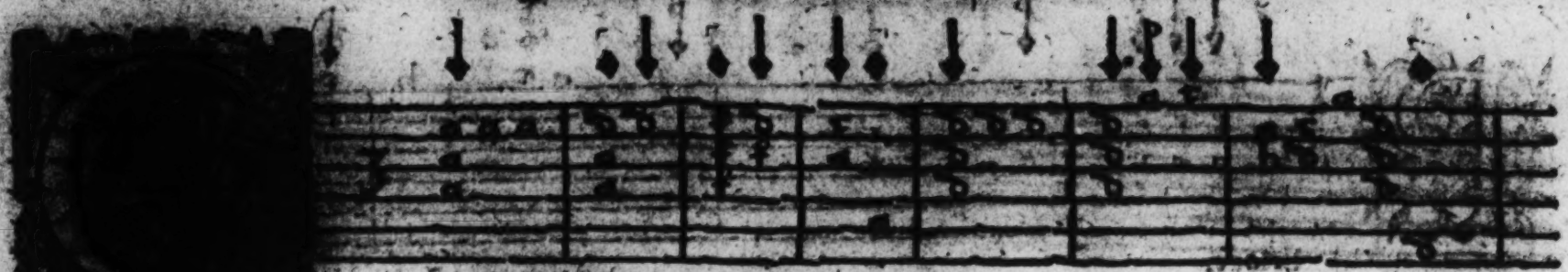


Erhede.

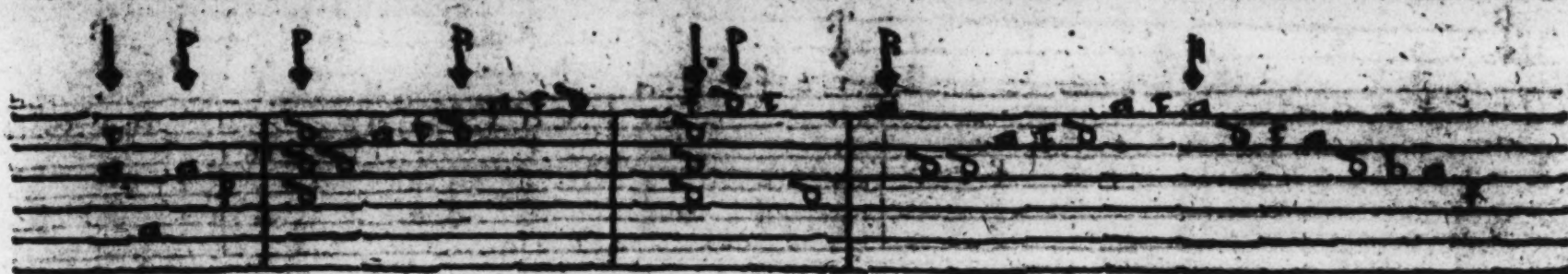
Chord: G major and D minor

Handwritten musical notation for the Lyra Violl. The page contains eight systems of staves, each with a treble and bass line. The notation includes various notes, rests, and dynamic markings (p, f). The first system is marked 'Erhede.' and the second system is marked 'Chord: G major and D minor'. The notation is written in a historical style, likely from the 17th or 18th century.

Lessons for the Lute Viol.



One line with me, and be my Loue.



Lessons for the Organ

This page contains ten systems of handwritten musical notation for organ. Each system consists of two staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings indicated by numbers 1-5. Some systems also feature dynamic markings such as 'p' (piano) and 'f' (forte). The first system includes a large, ornate initial 'V' in the right margin. The seventh system is labeled 'Prelude' in the left margin. The notation is written in a clear, cursive hand typical of 18th or 19th-century manuscript notation.

Lessons for the Lyra Violl.



A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests. Above the staff, there are several downward-pointing arrows indicating fingerings for specific notes.

Alfingham.



A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests. Above the staff, there are several downward-pointing arrows indicating fingerings for specific notes.



A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests. Above the staff, there are several downward-pointing arrows indicating fingerings for specific notes.



A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests. Above the staff, there are several downward-pointing arrows indicating fingerings for specific notes.



A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests. Above the staff, there are several downward-pointing arrows indicating fingerings for specific notes.



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Lessons for the Lyra Viol.

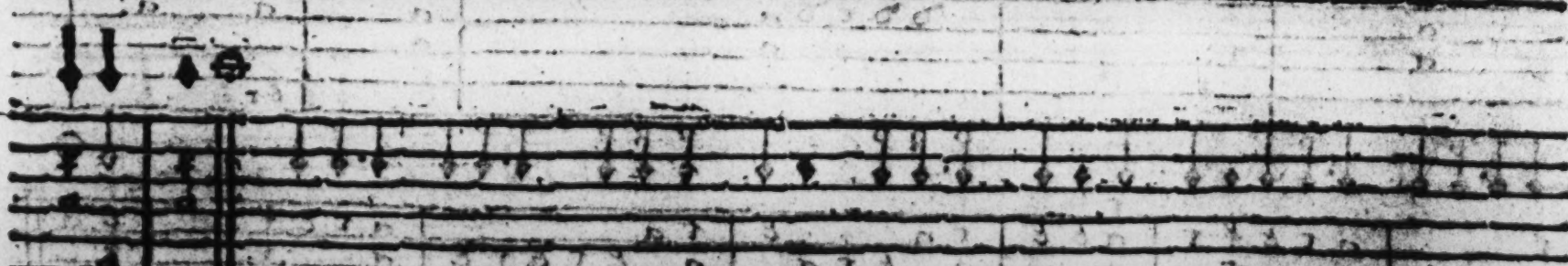
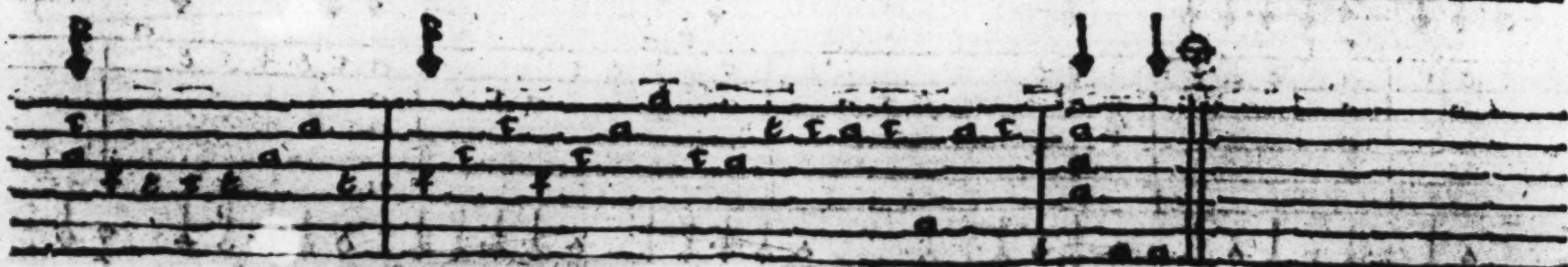
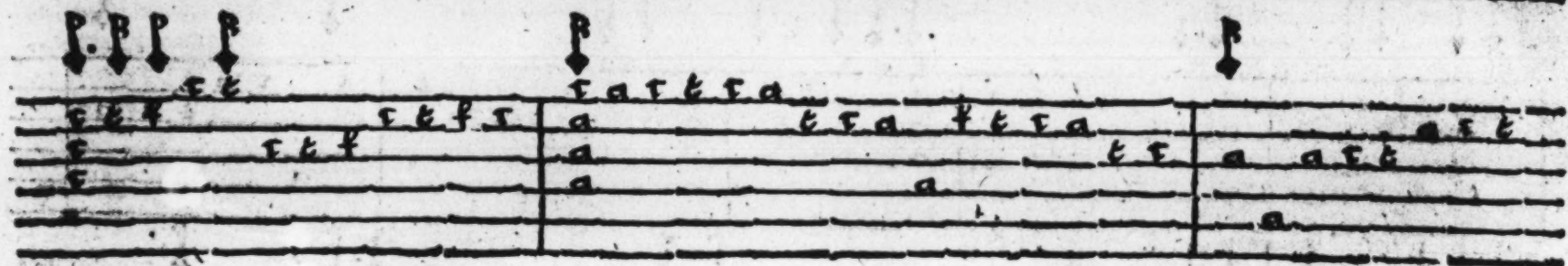
The image displays a handwritten musical score for the Lyra Viol, organized into five systems of staves. Each system begins with a stylized clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves. The fourth system is more complex, featuring a 'Coranto' section marked with a '3' (triple) and a '4' (quadruple), and includes a variety of rhythmic patterns and accidentals. The fifth system consists of two staves. The notation is dense and characteristic of 17th or 18th-century manuscript notation.

H2

Lessons for the Lyra Viol.

The page contains 12 staves of handwritten musical notation. The notation is written in a historical style, likely from the 16th or 17th century. The first staff is preceded by a large, ornate initial 'X' in a decorative box. Above the first staff, there are several groups of vertical lines, possibly indicating fingerings or breath marks. The music is written in a single system, with each staff containing a single line of music. The notation includes various note values, rests, and fingerings. The title 'Lessons for the Lyra Viol.' is written at the top, and 'Ounfiers Almame.' is written below the first staff. The page is numbered '1' in the bottom right corner.

Lessons for the Lyra Violl.

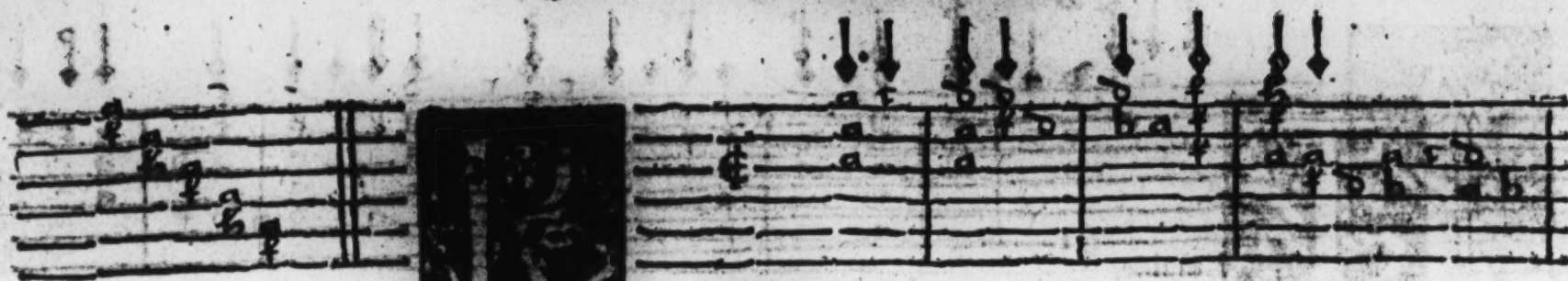


Lessons for the Lyra Violl.

Handwritten musical score for the Lyra Violl, featuring multiple staves with notes, rests, and fingerings. The score is organized into measures, with some measures containing multiple notes or rests. The notation includes various symbols for notes, rests, and fingerings, as well as a large decorative initial 'A' in the first measure. The title 'Lessons for the Lyra Violl.' is written at the top. The text 'He Puncckes delight.' is written below the first staff. The score is written in a historical style, likely from the 16th or 17th century.

He Puncckes delight.

Lessons for the Lyra Viol.



And.



Lesson for the Lyre Wall.

The musical notation consists of approximately 15 staves. The first staff is labeled 'Lamine'. The notation includes various musical symbols such as notes, rests, and bar lines, arranged in a traditional musical score format.

A Table of all the Songs contained in this Book.

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FINIS.



